



Current Exhibitions



Mounted Coast Guard Unit from 1924 is in The History of Japanese Photography, in galleries 109–113 until July 20 (gelatin silver print, Pentax Camera Museum).

Cover: The myth of Ganesa relates how he was decapitated by his father Siva in a moment of rage and restored to life by the intervention of his mother Parvati. Siva agreed to revive him and to replace his head with the head of the first creature he encountered, which happened to be an elephant (ca. 1070, h. 50.2 cm, CMA, Gift of Katharine Holden Thayer 1970.62).

MetaScape

Project 244, through June 15

Contemporary artists reinvigorate representations of the landscape

The Sensuous and the Sacred: Chola Bronzes from South India

North Gallery, July 6–September 14

The height of spiritual and physical expression in sculpture

Indian Temples: Masumi Hayashi Photographs

Gallery 105, July 12–September 10

A Cleveland artist captures the mystery of India's sacred sites

Points of Light: Satō Tokihiro Photographs

Gallery 105, through July 9

Everyday settings transformed by painting with light

The History of Japanese Photography

Galleries 109–113, through July 20

A groundbreaking exhibition probes the impact of history and culture on aesthetic style

Charles Isaacs and Carol Nigro Collection of American Photography

Gallery 103/104, through September 10

Early American photography of striking rarity and importance

Against the Grain: Woodcuts from the Collection

Galleries 109–112, August 17–October 19

The development of woodblock and other forms of relief printing as seen in works from the museum collection

From the Director

Dear Members,

This promises to be a wonderful summer at the museum, with a broad selection of interesting activities and exhibitions.

The popular Summer Evenings, on Wednesday and Friday nights in June, July, and August, bring the customary dining in the outdoor courtyard and, this year, an even wider variety of musical performers ranging from bluegrass to rock to Afro-Caribbean pop to jazz. We have arranged a fascinating array of talks, lectures, films, and performances for these same evenings.

A highlight of those offerings is the Carnevale series of world music. When we say "world," we mean it. Music and dance styles you'll experience in the eight-concert series come from Portugal, Spain, the Middle East, Ireland, South America, Cuba; there's even American gospel and vocal jazz. Classical concerts, meanwhile, bring international guests and noted area ensembles.

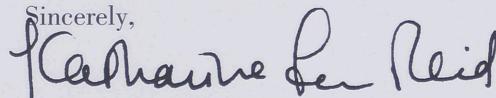
After some 70 years of bringing great movies to Cleveland, the museum's esteemed film program has a new name that reflects its scope and ambition—Panorama: Moving Pictures @ the Art Museum. Our film program head, John Ewing, has written an article about the series in this issue, and I'm sure you'll share his enthusiasm for the quintessential 20th-century artistic medium. And the summer's two major exhibitions, on Japanese photography and bronze sculpture from the Chola dynasty in India, provide the occasion for an energetic presentation of related talks and lectures.

The *History of Japanese Photography*, the first exhibition in the West to chronicle Japan's extraor-

dinary contributions to the history of the photographic medium, runs through July 20. The MFA Houston and the Japan Foundation have worked together since 1995 to bring the project to fruition, and we are exceedingly pleased to be able to offer the show here. Nearly 200 works by 110 photographers range from mid 19th-century portraits and landscapes, to early 20th-century photographs that echo movements that prevailed in the United States and Europe during those years, to adventurous contemporary compositions. Complementing the exhibition, in nearby gallery 105, is Satō Tokihiro's *Points of Light*, running through July 9.

On July 6, *The Sensuous and the Sacred: Chola Bronzes from South India* opens in the north gallery. South Indian bronzes of the Chola dynasty between the 9th and 13th centuries are famed for the refinement of bronze casting and their subtlety of modeling and fluent forms, balancing graceful realism and heroic classicism; they are among the most admired objects from the subcontinent. This exhibition of about 60 sculptures presents the first major survey of the art of Chola bronzes. The show runs through September 14. Curator Stan Czuma's article on page 4 introduces the remarkable aesthetic achievement visitors will enjoy in the exhibition. Masumi Hayashi's show of photographs of Indian temples (which she will discuss in an August 20 lecture), complements the exhibition.

Sincerely,



Katharine Lee Reid, Director

Enjoy dining and live music in the courtyard during Summer Evenings, Wednesdays and Fridays in June, July, and August. Here, the swing band Blue Lunch inspires a little bit of dancing.

During Cleveland Art Foundation's 1960-61 winter, the first major exhibition to be held at the museum was "The Chola Bronzes," a collection of bronze sculptures from the Chola period (ca. 1000-1200 AD). MFA, John L. Suter, Director, 1960-61.





The Sensuous and the Sacred: Chola Bronzes from South India

July 6–September 14

The Dance of Śiva symbolizes the cosmic cycle of creation and destruction, embodying five aspects of this process: the drum, the “fear not” gesture, and the flame signify creation, protection, and destruction, respectively; the arm pointing downward refers to the illusory nature of this world; and the raised foot promises ultimate release and salvation of the soul. Dancing upon the dwarf signifies the destruction of evil (ca. 990, h. 71.2 cm, private collection, scheduled purchase by the Freer Gallery of Art, Smithsonian Institution, Margaret and George Haldeman and Museum funds).

A Procession of the Gods

Hindu sculpture can be seen as a kind of visual theology, and each object in *The Sensuous and the Sacred* bears a wealth of symbol and association that illuminates some aspect of religious belief.

The revival of Hinduism during the medieval period in India, from the seventh century onward, largely replaced Buddhism on the subcontinent. Around the time the Chola dynasty was established in South India, Islamic raids began in the north, where Islam eventually became a dominant force. However, Islamic conquests never penetrated deeply into the south, and this part of the country, where Chola art flourished, became the bastion of the Hindu faith. Thus almost all Chola bronzes represent Hindu deities, with some Buddhist and

Jain bronzes, which also are represented in this exhibition.

Images of Hindu gods generally can be divided into two types: immovable icons, usually sculpted in stone and permanently set in a temple, and movable images made in bronze. These were used as processional images during the elaborate Hindu rituals that evolved during Chola times, when metal sculpture became popular in South India.

Chola bronzes are made in the lost wax technique. The softness of the wax, in which the sculptures were originally fashioned, allows fluidity and attention to minute detail, resulting in highly sophisticated and accomplished bronzes. Around the wax a terracotta mold is formed; the wax is then melted, leaving a cavity into which the molten



The exhibition is organized by the American Federation of Arts and the Arthur M. Sackler Gallery, Smithsonian Institution. The exhibition is supported by the National Endowment for the Humanities and The Rockefeller Foundation. Additional exhibition support is provided by Gilbert and Ann Kinney, and the Benefactors Circle of the AFA. The catalogue is supported by

the E. Rhodes and Leona B. Carpenter Foundation. The Cleveland showing is supported in part by Malcolm E. Kenney and the Malcolm E. Kenney Special Exhibitions Endowment Fund. Promotional support is provided by The Plain Dealer, City Visitor, and WCLV 104.9 FM. The Cleveland Museum of Art receives operating support from the Ohio Arts Council.

metal is poured. The alloy is high in copper, lead, and tin with nominal amounts of silver and gold. The smaller bronzes were usually cast as solid images and the larger images hollow cast. Once cool, the mold was broken and final touches added with a chisel. Because the mold could not be reused, each bronze was unique.

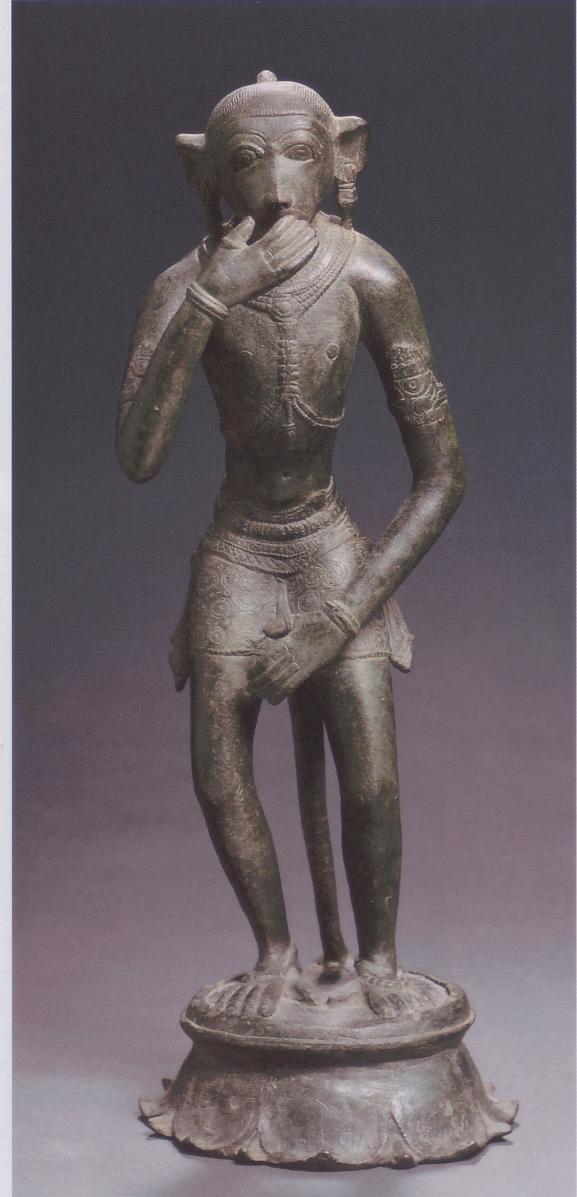
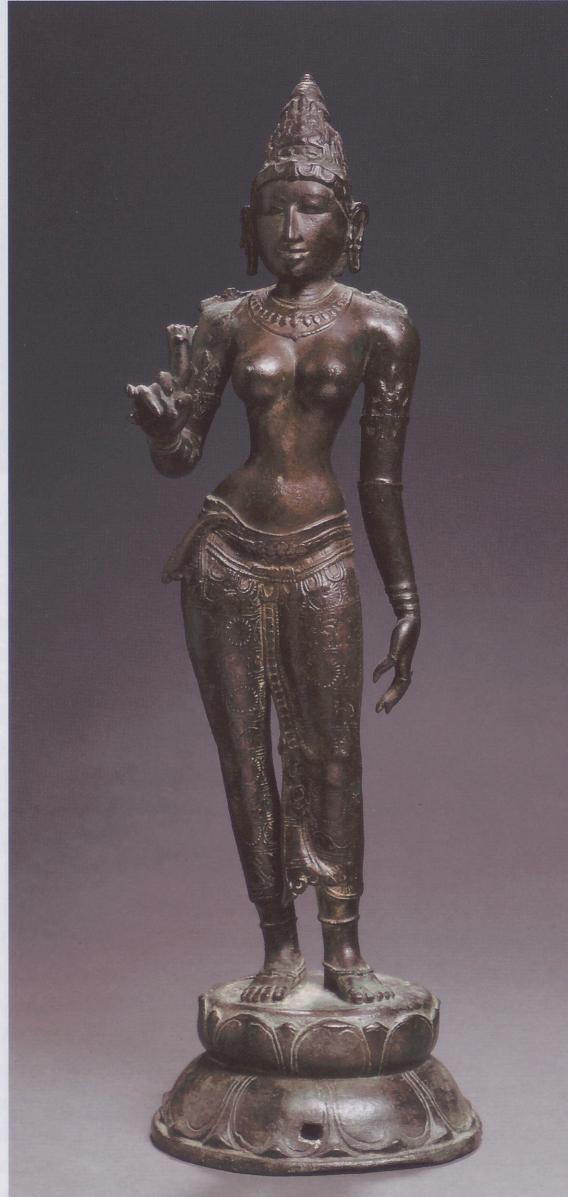
The exhibition is arranged thematically in groups of Siva and Vishnu images, the two major sects of Hinduism. The iconography associated with Siva as the Lord of Dance sums up the essence of Hindu beliefs referring to the cycles of the universe; at the end of each lengthy cycle, the world is destroyed by Siva with the idea of recreating it again in a better form—an analogy to reincarnation of individual beings.

From a scholarly point of view, among the greatest accomplishments of this exhibition is the attempt to establish a relative chronology for the Chola period and to distinguish among the regional styles. Visually the exhibition provides the sort of profound aesthetic pleasure that only the most accomplished art can offer. "Sensuous" in form and "sacred" in concept, these bronzes evoke the very spirit of Indian art.

■ Stanislaw J. Czuma, George P. Bickford Curator of Indian and Southeast Asian Art

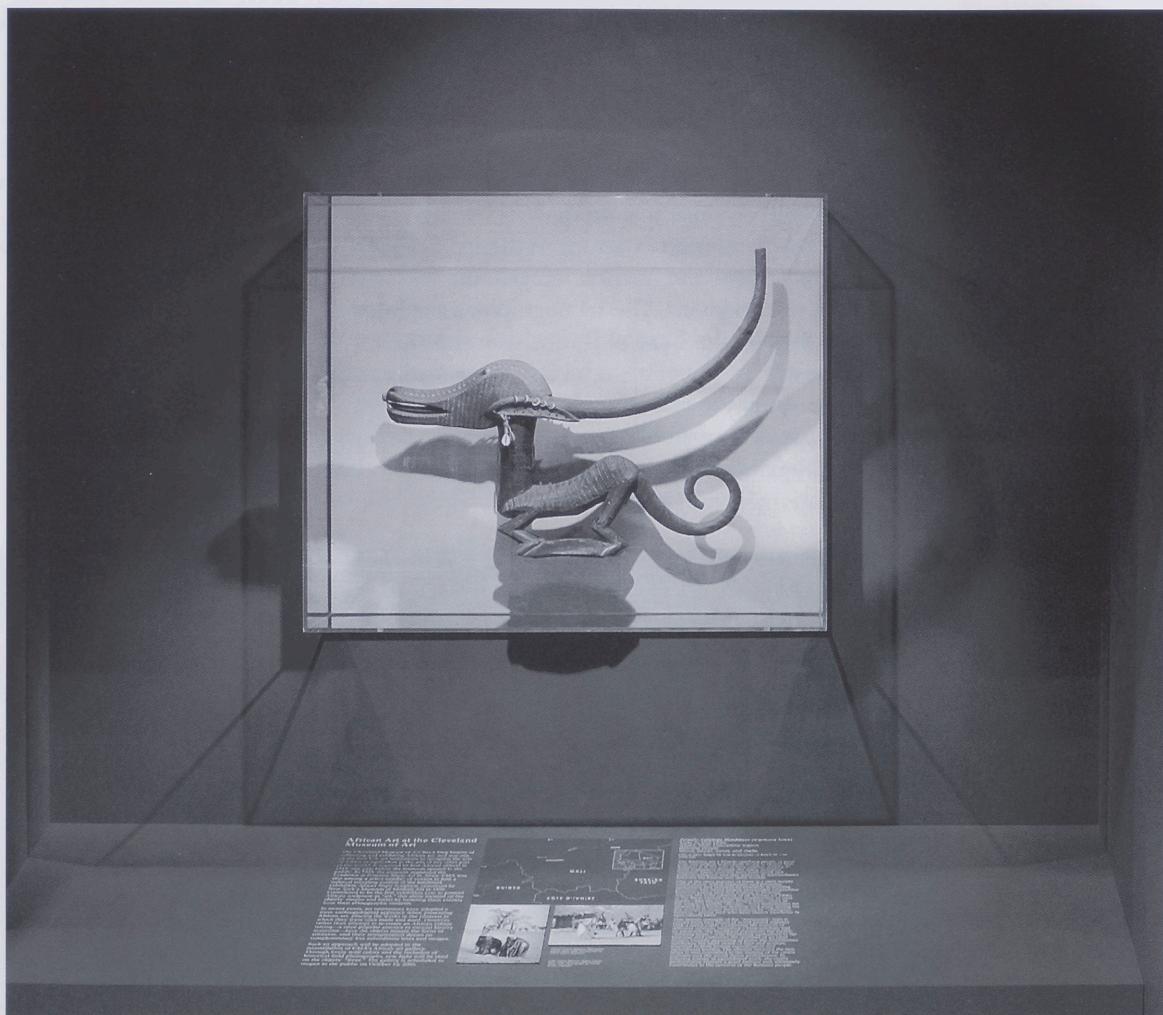
Devi, the female consort of the Hindu gods, is known under different names according to the spouse she represents. Most figures represent Parvati, wife of Śiva, better known in South India as Uma. Mother of Skanda (god of war) and Ganeśa (god of wealth), in this instance she also represents the Queen Mahadevi Sembiyān, one of the great patronesses of art in Chola times (ca. 950, h. 64.1 cm, CMA, Leonard C. Hanna Jr. Fund 1984.2).

On the right is a wonderfully whimsical, yet powerful representation of the monkey god Hanuman, the hero of the Ramayana epic, in which he helps the god Rama recover his beautiful wife Sita from her abduction by the demon Ravana. This delightful deity, shown here in a posture of reverence, became popular in his own right during the Chola period (ca. 1000, h. 66 cm, CMA, John L. Severance Fund 1980.26).





New Light on African Art



The new installation will follow the format of this experiment in gallery 202, which showcases a female antelope headdress of the Bamana people (early to mid 20th century, wood, beads, metal, and shells, h. 44.5 cm, Gift of Mrs. Ralph M. Coe in memory of Ralph M. Coe 1965.325).

Last summer the galleries of African art closed for their first renovation and reinstallation in some 15 years. When the new gallery opens this fall, visitors will experience the fascinating art of Africa in a more enjoyable, meaningful way.

One component of the renovation was a preliminary research project in which visitors underwent interviews in the old galleries, completed surveys, and participated in focus groups. The results of this project, managed by the Institute of Learning Innovation in Annapolis, Maryland, affirmed the museum's own curatorial and design evaluation. Because the confusing thematic organization intermingled works from many periods and geographic areas, visitors were hard pressed to understand how objects created in a certain time or culture might relate to one another. Additionally, the sheer number of works—well over 100—made it difficult to appreciate individual objects or to discern which ones were especially important. The lack of geographic differentiation created the inaccurate impression

that the museum considered the entire continent of Africa to be an art-historical unit, and begged questions as to why Egyptian or Ethiopian art was not included. Many of the works seemed to cry out for more contextual information. Moreover, the gallery felt dark and claustrophobic.

The planned reinstallation addresses these issues. To create a brighter atmosphere, the lighting and color scheme will be revised and one of the windows into the outdoor courtyard will be partially uncovered to admit natural light. The works themselves will be arranged not thematically, but by broad geographic region. To clarify the scope of the collection, the gallery will be known as Sub-Saharan African Art, differentiating these works from the art of Egypt and cultures north of the vast Sahara desert. Within the geographic areas, displays will be broken down by ethnic group. Contextual information and field photographs will accompany the works of art, but the objects themselves will be celebrated for their pure aesthetic quality. A pilot technology project will

incorporate an interactive computer video display, allowing visitors to explore a single work of African art in innovative ways.

The new gallery configuration will feature slightly more than half the number of objects previously displayed, in a somewhat larger space. This change will allow the museum to rotate exhibitions of light-sensitive works, and to create a more focused installation that showcases individual objects. It also provides an opportunity for comprehensive treatment of the collection in our conservation laboratories.

The female antelope headdress of the Bamana people of central Mali, on view the past few months in a niche off the gallery of Art of the Ancient Near East, offers a glimpse of how the new installation will enrich the gallery experience, with a handsome display incorporating maps at two scales to locate where the Bamana culture flourishes, field photographs that show similar objects in use, and other contextual information.

This sculptural genre belongs to the most admired of all African art forms in the West, and thanks to field research by Pascal James Imperato we are well informed about its cultural context. Religion is at the core of Bamana culture, finding expression in initiation societies that function as intermediaries between the human and the spirit worlds. One of the most popular of these societies is called *ciwara*, for which carved antelope headdresses serve as mobile “shrines.” Usually appearing in pairs, male and female, the headdresses

symbolize the ideal union of man and woman in cooperative farming. Cleveland’s headdress is of the female type, carved from two pieces of wood joined with metal stitches. The union of the two sexes is also reflected in the *ciwara* costume and the actual dance performance, for which the headdress is attached to a basketry skullcap. By infusing energy into agricultural work, the *ciwara* performance ensures a good harvest and ultimately contributes to the survival of the Bamana people.

The goal of the gallery reinstallation is to display such works so that their inherent beauty is shown to best effect, while information that aids understanding is readily available without competing for attention. Made possible by a generous grant from the Cleveland Foundation, this comprehensive approach also will include the museum’s first substantial publication on the art of sub-Saharan Africa, featuring some of the collection’s most important objects. Visitors can look forward to encountering many of these works in a new light—literally and figuratively—when the gallery reopens.

Constantine Petridis, Assistant Curator of African Art

Bamana *ciwara* dancers in the Djitoumou region of Mali, 1969 (photo: Pascal James Imperato)





Landscapes of the Mind



**Indian Temples:
Masumi Hayashi
Photographs**
July 12–September 10

In this distant, expansive view, the Shore Temple, with its two steep pyramidal towers capped by octagonal domes, commands its setting overlooking the Bay of Bengal. Built during the reign of the Pallava King Rajasimha (ca. 700–728), the

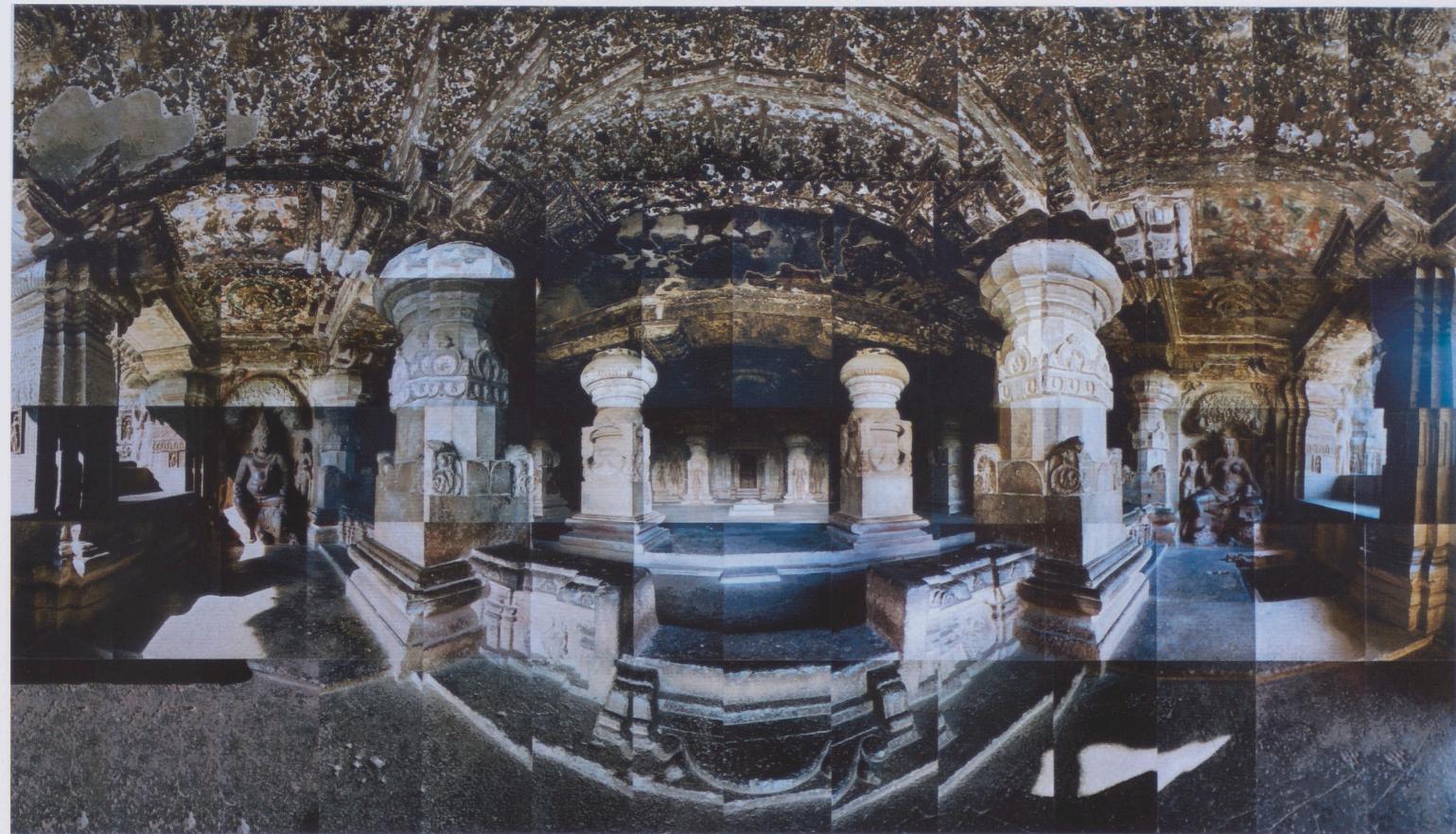
structure at Mamallapuram is one of the earliest important temples in southern India (2003, chromogenic process color prints, 82.6 x 121.3 cm, © Masumi Hayashi, courtesy of the artist).

Cleveland photographer Masumi Hayashi creatively responds to the splendor and beauty of ancient Indian temples in her large-scale color photograph collages. These intricate, multi-image panoramas capture the artistic ambition, skill, sensuous form, and layered content of the art of India so evident in this summer's major exhibition, *The Sensuous and the Sacred: Chola Bronzes from South India*. Generally excluding people in her images, Hayashi emphasizes architecture and sculpture rather than the role of temples as tourist destinations or active places of worship.

Hayashi's complex procedure begins by determining the amount of space to cover—left to right and top to bottom—and then focusing the camera on the horizon line, which establishes the mid-section of the collage. It is this band of prints that contains the least distortion, providing a touchstone for the rest of the composition. She angles

her camera up and down to each new horizontal position until she has taken the number of shots necessary to complete her panoramic view. In the exhibited works, the horizontal span can range from roughly 240 degrees to 180 degrees beyond a full circle, while the vertical coverage is usually less than 180 degrees, from immediately in front of the tripod to directly above the artist's head. She has described her method as "a way of remapping space in a way ordinary vision doesn't allow us to see."

A slight, intentional overlapping becomes pronounced as the camera angle moves away from the horizon line. The farther away from the center, the more abstract the image becomes, and as Hayashi moves from the midline each shot repeats more of the one before. This distortion is reminiscent of a cubist rendering of space, enhanced by the vari-



From the sixth century through the eighth, Hindu, Buddhist, and Jain monks carved 34 temples out of stone, decorating them with remarkable imagination and skill. This image, densely filled with architectural detail and sculptural embel-

ishment, reveals the aesthetic achievement that made the Ellora Caves the finest example of cave-temple architecture (2002, 71 x 121.9 cm, © Masumi Hayashi, courtesy of the artist).

ance in tonal quality from print to print caused by changing atmospheric conditions during her lengthy shoots. Her sequential process results in the photograph's unusually rich surface pattern, which can cause a feeling of disorientation or vertigo.

A professor of art at Cleveland State University since 1982, Hayashi has garnered an international reputation for her distinctive style in photographing subjects such as abandoned prisons, EPA Superfund sites, and Japanese-American internment camps, with their attendant social and political contexts. In 1996, while in Japan for her exhibition at the Metropolitan Museum of Photography in Tokyo, she spent a week photographing temples. This was the start of her continuing interest in depicting sites of ancestral worship—ancient and present-day. At the end of 1999, Hayashi made the first of four trips to India with the support of the Ohio Arts Council. She recently

completed a four-month tour of India and Nepal funded by a Fulbright Research Fellowship. Meeting many logistical challenges, she has photographed throughout India, propelled by an inquiring mind and an insatiable eye for detail. The resulting images are as expansive and extraordinary as the subjects she has chosen to record.

■ Tom E. Hinson, Curator of Photography



Cinema Panorama

Gartner Auditorium has one of the best setups in the world for showing silent films, and the room's pipe organ makes it even better. On August 8, the ebullient Dennis James, one of America's leading silent-film accompanists, pulls out all the stops to play for the breakneck 1924 comedy *Girl Shy* starring Harold Lloyd (at right). Pictured below is CMA Film Department Head John Ewing.



How many new art forms, in the space of less than 110 years, could produce artists of the stature of Sergei Eisenstein, Fritz Lang, Luis Buñuel, Jean Renoir, Orson Welles, Akira Kurosawa, Federico Fellini, and Ingmar Bergman, to name just a few? The motion picture was born in the late 19th century as little more than a sideshow curiosity. But it soon attracted talented individuals who recognized its immense potential as a record of real life and a medium of personal expression. These were artists who were able to harness a complex, unwieldy, collaborative medium and turn out works bearing the stamp of one personality—their own. This is the rationale for the *auteur* theory of film criticism, in which the director is seen as the “author” of a movie.

Today it is American commercial cinema that dominates the world market and colonizes our own consciousness. But often lost amid the lights, glitz, hype, and bombast of Hollywood is the fact that film remains an art, and a visual art at that. Its formal concerns—with perspective, point of view,

lighting, framing, composition, texture, color—echo those of more traditional visual art forms like painting, photography, printmaking, and drawing. What sets the cinema apart, though, are two factors: movement (through editing, camera movement, and action within the frame) and duration. But even here one can resort to the more traditional visual arts to describe the craft of cinema. The great Russian director Andrei Tarkovsky talked of “sculpting” with time.

Because cinema is a unique visual art with a history that has produced some of the most influential artists of the 20th century, film has been embraced by art museums. The Museum of Modern Art in New York, founded in 1929, was perhaps the first American museum to recognize the importance of the new medium, but the Cleveland Museum of Art was not far behind. Frances Bolton purchased the first film projector for the CMA in 1935 (the same year that the Museum of Modern Art Film Library was established), and movies have been exhibited here ever since.

Sixty-eight years after Mrs. Bolton's gift, the



museum film program has a new name: "Panorama: Moving Pictures @ the Art Museum." The new name signifies a renewed commitment to exceptional films, first-rate presentation, and affordable pricing—in short, a world of great cinema for everyone. As the name implies, "Panorama" will take the wide view, encompassing movies from many countries and eras, in every genre, and in a multiplicity of formats. (The museum recently added top-notch video and DVD projection to its technical repertoire in the lecture hall, as well as surround stereo.)

The first installment of Panorama this summer runs the gamut from acclaimed documentaries (*The Ballad of Bering Strait*; *Cyberman*; *Étoiles: Dancers of the Paris Opera Ballet*) to an unknown-in-America 1970s British telefilm starring Jeremy Irons and Judi Dench (*Langrishe, Go Down*). It stretches from Oscar-winning short subjects (*The Chubbchubbs!*; *This Charming Man*) to a one-of-a-kind landmark of art moviemaking (*Russian Ark*) set in the Hermitage. Interspersed are visiting filmmakers, a silent film with live music, and a number of movies with Ohio connections—a fitting addition to the state's bicentennial celebration.

New ticket options—including student and senior discounts, and ten-packs of discount-admission vouchers—mean that you can save money while enjoying these great offerings. Turn to the film listings on page 18, read about our coming attractions, and then take in Panorama.

■ John Ewing, Department Head, Film

Among the films receiving their first Cleveland showings in the museum's inaugural "Panorama" series this summer are a number of first-rate documentaries, three of which are pictured here: (clockwise from left) *The Ballad of Bering Strait*, in which seven Russian teen-

agers become American country music singers; *Étoiles: Dancers of the Paris Opera Ballet*, a revealing behind-the-scenes look at a major dance company; and *Cyberman*, a portrait of Toronto university professor and self-styled "cyborg" Steve Mann.





THE SENSUOUS AND THE SACRED

CHOLA BRONZES FROM SOUTH INDIA

Chola Bronzes Parties

Don't miss Members Parties for *Chola Bronzes*. The members party is Saturday, July 12, with the Director's Circle party on Monday, July 7. Reservations are required (invitations will arrive by mid-June). Please remember that in our new format doors will not open until 6:30, and all guests are seated promptly at 7:00 in Gartner Auditorium for remarks by the director and curator. A reception with refreshments, entertainment, shopping, and the exhibition preview follows after the remarks. Free parking.

Ganesa, ca.
1070 (bronze,
h. 50.2 cm,
CMA, Gift of
Katharine Holden
Thayer 1970.62)

Because of very tight scheduling to install the exhibition there will be no members' preview days for *Chola Bronzes*. It opens to the public on Sunday, July 6 and will be on view through September 14. Members, of course, can receive free tickets by stopping by the Ticket Center and showing their membership cards.



Corporate Dinner



Over 150 guests attended the Annual Corporate Dinner on Tuesday, April 1. The dinner, held by the museum's Corporate Council, is a benefit for members of the corporate membership program. Dennis Barrie, president of the Malrite Company, engaged the evening's guests when he spoke about the International Spy Museum in Washington, D.C.

In addition to the annual dinner, members of the corporate membership program enjoy many benefits such as invitations to Festive Fridays, an evening of special programming for employees and their families, and free admission to ticketed special exhibitions. For further information on the corporate membership program, please call Kim McCarty, associate director of corporate relations, at 216-707-2152.

Annuities Keep on Giving

Imagine making a gift to the Cleveland Museum of Art and then a few months later finding a check in your mail from the museum.

This check derives from a signed agreement with the museum entitling you to a guaranteed specific amount of money every year for the rest of your life no matter how the market fluctuates. This agreement is called a charitable gift annuity and it is one of the most popular ways to support the future work of the museum.

Here's how it works. Mr. Isaacson is 75 years old. After requesting and reviewing an annuity proposal from the museum, he writes a check to the museum for \$25,000 and signs a form indicating he wants a gift annuity and payments on a quarterly basis. Mr. Isaacson's age entitles him to receive a quarterly check in the amount of \$456.25. This represents an annual annuity rate of 7.3%.

Art History Classes at CWRU

Museum members may audit selected art history classes offered by Case Western Reserve University and held at the museum. \$75 per class; reserve through the Ticket Center. Classes begin August 25.

Dutch and Flemish 17th-Century Painting

(ARTH 361/461) Monday/Wednesday 1:30-2:20. Prof. Scallen

American Art and Culture: the 20th/21st Century

(ARTH 271) Tuesday/Thursday 1:15-2:30. Prof. Adams

Introduction to the Art of Sub-Saharan Africa

(ARTH 290) Tuesday/Thursday 2:45-4:00. Prof. Petridis

Italian Renaissance and Baroque Sculpture

(ARTH 356/456) Thursday 2:30-5:00. Prof. Olszewski

In addition to receiving regular and guaranteed fixed payments, Mr. Isaacson will also receive a charitable income tax deduction of \$9,974.96.

Gift annuities can be obtained for the donor, or by the donor for someone else. They can be for one life, two lives, or can be deferred with payments beginning at a date in the future selected by the donor. Annuities can be funded for any amount over \$10,000 with cash or marketable securities.

The museum has been issuing gift annuities for many years. It is a wonderful way to support the museum while setting funds aside for your own future use.

To learn more about the gift annuity program, call Doreen Abdullowski at 216-707-2584 or 707-2586. Visit our Web site to learn more about gift annuities: www.clevelandart.org/museum/giftplan/index.html.

Parade the Circle Celebration

Saturday, June 14, 11:00–4:00; parade at noon.

This year's parade theme, *Springs among Stones*, was inspired by the Gabriel García Márquez short story, *The Handsomest Drowned Man in the World*. Cleveland's favorite community arts event includes entertainment, food, and hands-on activities organized by University Circle institutions. Because of construction on Wade Oval, this year's festivities will be relocated to the "front lawns" of the Circle institutions that border the parade route. (For more information call University Circle Incorporated at 216-707-5033 or visit www.universitycircle.org.)

This free event is presented annually by the museum and University Circle Incorporated. Parade the Circle Celebration is sponsored by Sky Bank and the Womens Council of the Cleveland Museum of Art. Additional support comes from the Ohio Arts Council; the Institute for Museum and Library Services; the Cleveland Coca-Cola Bottling Company; the City of Cleveland; and Cleveland City Council members Patricia J. Britt (Ward 6), Sabra Pierce Scott (Ward 8), and Kevin Conwell (Ward 9). Promotional support is provided by 89.7 WKSU and *The Plain Dealer*.

Participate in the parade for \$4 per person. No written words, logos, motorized vehicles (except wheelchairs), or live animals are allowed in the parade. Register by Tuesday, June 10, for parade buttons and parking privileges. Register during any workshop. Questions? Call 216-707-2483.

Volunteers

Interested volunteers are still needed for *crunch week* and parade day. Please call the volunteer initiatives office at 216-707-2593.

Basic Parade Workshops (under way since May 2) are Sundays, June 1 and 8, 1:30–4:30; Friday, June 6, 6:00–9:00; and Saturday, June 7, 1:30–4:30. A workshop pass (\$25/individual; \$75/family up to four people, \$15 each additional person) covers all basic workshops. Workshops are open to all ages; children under 15 must register with someone older. Group rates and scholarship assistance available. Registration fees include parade entry.





SUMMER EVENINGS

Every Wednesday and Friday

The popular tradition of fun-filled Wednesday and Friday evenings returns during the months of June, July, and August. See the calendar pages at the back of this magazine for the day-by-day schedule.

Featured in the outdoor courtyard from 5:30 to 8:30 are favorite area bands, weather permitting. A gallery talk or highlights tour leaves from the information desk at 6:00 every Wednesday and Friday. The Carnevale series of world music and dance brings a stellar lineup of musicians, while classical offerings tap into the region's deep talent resources. And the Panorama film program brings terrific movies.

As always, there is fine casual dining outside in the courtyard or in the café.

And don't forget the art! Visit the museum collection galleries and check out the summer menu of special exhibitions, especially *The History of Japanese Photography* and *Chola Bronzes*.



Hear Trisha O'Brien sing Friday, July 11 (and pick up her debut CD while you're here).



Summer in the Courtyard

Eat and drink in the outdoor courtyard while you enjoy fine music by an eclectic mix of area ensembles. For up-to-the-minute information including weather updates, call 216-707-6885.

Cliff Habian Quartet (jazz)
Wednesday, June 4, 5:30.

Ernie Krivda Jazz Sextet (swing)
Friday, June 6, 5:30.

Blue Lunch (jump blues and swing)
Wednesday, June 11, 5:30.

The King Bees (jazz)
Friday, June 13, 5:30.

Susan Hesse Quartet (jazz)
Wednesday, June 18, 5:30.

Vince Robinson and the Jazz Poets and Ray McNiece (jazz and poetry)
Friday, June 20, 5:30.

Rob Sikora Quintet (jazz)
Wednesday, June 25, 5:30.

Roberto Ocasio Tropical Jam (Latin jazz)

Friday, June 27, 5:30.

Mr. Downchild and the Houserockers (blues)
Wednesday, July 2, 5:30.

dbc (folk funk)
Wednesday, July 9, 5:30.

Trisha O'Brien Quintet (jazz)
Friday, July 11, 5:30.

Mike Petrone Quartet (jazz)
Wednesday, July 16, 5:30.

Grupo Fuego (meringue/salsa)
Friday, July 18, 5:30.

Slap (jazz)
Wednesday, July 23, 5:30.

Eric Gould Quartet (jazz)
Friday, July 25, 5:30.

Rumbá, Tabaco y Café (Afro-Caribbean)
Wednesday, July 30, 5:30.

Ed Michaels (jazz)
Friday, August 1, 5:30.

Eddie Baccus (jazz)
Wednesday, August 6, 5:30.

Charged Particles (jazz fusion)
Friday, August 8, 5:30.

Reuben's Train (bluegrass)
Wednesday, August 13, 5:30.

New Harp Experience (jazz/folk/R&B)
Friday, August 15, 5:30.

Doug Wood (jazz folk rock)
Wednesday, August 20, 5:30.

The Mercurys (jump blues/rock)
Friday, August 22, 5:30.

The Pillbugs (psychedelic rock)
Wednesday, August 27, 5:30.

Nighthawk (jazz)
Friday, August 29, 5:30.



Japanese Photography Programs

History of Japanese Photography

Wednesday, June 4, 6:30.
Anne Tucker, Museum of Fine Arts, Houston

Between Motion and Stillness: The Human Landscape in Japanese Photography and Film

Wednesday, June 18, 6:30.
Linda Erlich, CWRU

The Historical Setting for a First Century of Japanese Art

Friday, June 20, 6:30.
Elizabeth Lillehoj, DePaul University

History of Japanese Photography

Wednesday, June 25, 6:30 and Sunday, July 13, 2:30. Seema Rao

Looking at Contemporary Japanese Photography

Friday, July 11, 6:30.
Hitomi Iwasaki, Queens Museum of Art

Anime Bento: A Taste of Japanese Animation

Friday, July 18, 6:30.
Margaret Fitzgerald, CWRU

Art Encounters: History of Japanese Photography

Three Thursdays, July 3–17, 2:30–3:30.
Tom Hinson, curator of photography, contextualizes *The History of Japanese Photography*.
Series \$50, CMA members \$30; tickets for individual lectures from the series \$25, CMA members \$15

Programs for Chola Bronzes

Above: Kurokawa Suizan, Untitled, 1906 (gelatin silver print, Tokyo Metropolitan Museum of Photography)

Right: Yoga Narashima, Vishnu in His Man-Lion Avatar (detail), ca. 1250 (bronze, h. 55.2 cm, CMA, Gift of Dr. Norman Zaworski 1973.187)

Lectures:

Chola Bronzes

Saturday, July 12, 6:30.
Vidya Dehejia, Columbia University and formerly of the Freer Gallery of Art and The Arthur M. Sackler Gallery, Smithsonian Institution

Chola Architecture and Bronzes

Sunday, July 27, 2:00.
G. Nagaswamy

Shiva Nataraja: Shifting Meanings and Contexts

Friday, August 1, 6:30.
Padma Kaimal, Colgate University

Poetry and Performance in the South Indian Temple: The Hymns of the Tamil Saints

Friday, August 8, 6:30.
Indira Viswanathan Peterson, Columbia University

Indian Temples

Wednesday, August 20, 6:30.
Photographer Masumi Hayashi discusses her work in India.

Gallery Talks:

A History of Indian Sculpture

Wednesday, July 9, 1:30.
Jean Graves

Tales of India

Friday, July 11, 7:00.
Jean Graves

The Gesture in Indian Art

Sunday, August 10, 1:30.
Jean Graves

Presentation:

Dancing Sculptures

Wednesdays, August 13 and 27, 6:30.
Dancer Sujatha Srinivasan explores the relationship between *Chola Bronzes* and Indian classical dance.

Dance Class:

Introduction to Bharatnatyam

Fridays, July 11, 18, and 25, 6:30–7:30.

Kiran Rajagopalan leads a workshop on the principles of Bharatnatyam, a type of Indian classical dance. No experience necessary.

India Celebration Festival

Sunday, August 10, 12:00–4:30.
Free drop-in extravaganza featuring dance, music, and hands-on art activities.





PERFORMANCE

Dee Dee
Bridgewater

Carnevale World Music and Dance Series

Hear some of the world's most engaging performing artists. Subscriptions save you up to 33% off the full ticket price. Some concerts are preceded by free gallery talks on related themes.

Flamenco: The Joaquín "El Grilo" Dance Company

Friday, June 6, 7:30.

"Stunning and entrancing . . . showed what flamenco dance is: force, passion, and liveliness" —ABC (Madrid). With his visceral performances, El Grilo "has proven himself to be one of the most distinguished figures in flamenco's history," writes *El Mundo*. The award-winning ensemble makes its Ohio debut. \$28 and \$25, CMA members \$26 and \$23. Free gallery talk at 6:30 (meet in north lobby).



Danse Orientale: The Anahid Sofian Dance Company

Friday, June 13, 7:30.

"Spectacular. Intelligently conceived, strikingly performed." —*The New York Times*. Raqs Sharqi, known as Danse Orientale and in this country as "belly dance," is one of the oldest dance forms in the world, originating as a ritual of fertility. Its sensuality, exuberance, and poetry find expression in many of the countries of the Middle East, from the court to the street festival, the cabaret to the concert hall. Since their debut at Carnegie Hall in 1979, Anahid Sofian's 15-member ensemble of dancers and musicians has mesmerized audiences and critics alike with authentic interpretations and, according to the *Village Voice*, "astonishing flights of rhythmic imagination." Ohio debut. \$28 and \$25, CMA members \$26 and \$23. Free gallery talk at 6:30 (meet in north lobby).



Dee Dee Bridgewater: The Kurt Weill Songbook

Friday, June 27, 7:30.

"The rapturous tone and hyper-virtuoso scat . . . She today stands as the sole and rightful heir to the Fitzgerald tradition." —*Chicago Sun-Times*. Touted by the *Village Voice* as "the most capable jazz singer of her generation," the Grammy and Tony Award-winning Dee Dee Bridgewater is an exquisite performer. Her interpretations of Kurt Weill's songbook are simply intoxicating. Bridgewater and her sextet lend a luxuriously Latin feel to the songmeister's already scintillating cabaret-style songs. \$28 and \$25, CMA members \$26 and \$23. Free gallery talk at 6:30 (meet in north lobby).

Sierra Maestra: Music from Cuba

Friday, July 11, 7:30.

"Another classic reminder of Cuba's remarkable musical history . . . all performed with passion, enthusiasm, and enormous energy" —*The Guardian* (UK). The music of the legendary Cuban ensemble, Sierra Maestra, is sunny and bright, pulsating with a never-ending energy. Founded by Juan de Marcos, the musical mastermind behind the Buena Vista Social Club, Sierra Maestra was the first group (and remains the finest) of the modern era to play in the exotic son style. This U.S. tour celebrates their 25th anniversary. Cleveland debut. \$22 and \$19, CMA members \$19 and \$17.

Danse Orientale

Right: Solas

**Mariza Sings Fado:
The Passion Songs of Portugal**

Friday, July 25, 7:30.

“When Mariza sings, time stands still. Every word is sung with intense concentration, every note hit flawlessly.”—BBC Radio (UK). With her crystal voice and mesmerizing stage performance, Mariza is an extraordinary performer to “catch when, and if, you possibly can,” writes the *London Evening Standard*. Her 2002 debut album achieved gold status in her native Portugal, where Mariza has been proclaimed the “Best Fado Voice.” She recently won the BBC Radio Award for best world music album of the year. See her in her Ohio debut. \$22 and \$19, CMA members \$19 and \$17.

Solas: Music of Ireland

Friday, August 1, 7:30.

“The best Irish traditional band in the world” —*Boston Herald*. No current band in Celtic music has risen faster and farther in such a short time than Solas. Over the past six years Solas has made a major impact in both America and abroad as an Irish music supergroup whose albums and live shows are among the finest and most exciting musical experiences in the world. \$22 and \$19, CMA members \$19 and \$17.



Purchase tickets through the Ticket Center, 216-421-7350 or 1-888-CMA-0033.



Mariza

**Tango Night:
Ensemble Avantango**

Friday, August 29, 7:30.

“Brash and irreverent, the ensemble is very much in sync with tango’s roots. They left no doubt as to the continued vitality of the form.”

—*The Washington Post*. Ensemble Avantango features some of the world’s leading tango musicians and dancers presenting breathtaking performances. The collective experience of the ensemble members encompasses practically every successful tango project in the last few decades. From the Broadway hits *Tango Argentino* and *Forever Tango* to the tango projects of Yo-Yo Ma and Shakira, to the award-winning film *Tango*, the six dancers and the six musicians of the ensemble have been there. Their sold-out shows simply sizzle with raw and feisty energy. \$28 and \$25, CMA members \$26 and \$23.

The Blind Boys of Alabama

Friday, August 22, 7:30.

“They have performed all over the U.S. and Europe. The audiences are cheering because the Blind Boys of Alabama sing gospel like you’ve never heard it before.” —*CBS 60 Minutes*. The two-time Grammy-winning Blind Boys of Alabama are the hippest septuagenarians on the planet. They are known for their exultant, energetic live shows, which have thrilled audiences worldwide with potent, impassioned renditions of gospel songs. And they’ve reached millions through their appearances on *Late Night with David Letterman*, *The Tonight Show with Jay Leno*, *60 Minutes*, and NPR’s *All Things Considered*. Their Cleveland debut is a not-to-be-missed experience! \$28 and \$25, CMA members \$26 and \$23. Free gallery talk at 6:30 (meet in north lobby).

The Blind Boys of Alabama



Panorama: Moving Pictures @ the Art Museum

The first installment of "Panorama," the museum's newly named film series, includes 15 programs—documentaries, narratives, and prize-winning shorts, plus a number of special guests. Eleven are Cleveland premieres. Each program \$7, CMA members \$5, students and seniors 65 & over \$3. Buy Panorama vouchers in packs of ten for only \$40 (CMA members \$30) and save up to 40% over single ticket prices!

Masters, Inc.: Behind the Scenes at Pixar with Peter Docter

Sunday, June 1, 2:00 (rescheduled from May 10).

Oscar-nominated filmmaker Peter Docter, director of *Monsters, Inc.*, shares film clips and offers a question-and-answer session. \$10, CMA members \$7, kids 12 & under \$5. No passes or twofers.

The Ballad of Bering Strait

Wednesday, June 4, 7:00.

Friday, June 6, 7:00.

(USA/Japan, 2002, color, Beta SP, 98 min.) directed by Nina Gilden Seavey. This fascinating documentary charts how seven Russian teenagers who dreamed of becoming country music stars migrated from Moscow to Nashville in 1999, and eventually were nominated for a Grammy. Original, uncut version. Cleveland theatrical premiere.

How's Your News?

Wednesday, June 11, 7:00.

Friday, June 13, 7:00.

(USA, 1999, color, Beta SP, 82 min.) directed by Arthur Bradford. In this funny, inspiring nonfiction film, five young adults with mental and physical disabilities tour America armed with video cameras, conducting interviews with people from all walks of life. "A knockout . . . Sweetly touching and often hilarious" —*Boston Globe*. Cleveland theatrical premiere.

Cyberman

Wednesday, June 18, 7:00.

Friday, June 20, 7:00.

(Canada, 2001, color, 35mm, 87 min.) directed by Peter Lynch. This funny, fascinating portrait of a real-life "cyborg" focuses on brilliant and eccentric University of Toronto professor Steve Mann, who has spent the last 20 years appending various electronic instruments to his body. Part Professor Gadget, part Michael Moore, Mann meditates the world with technology; his sunglasses are cameras that record everything he sees and his wearable computers hook him up to the Internet. Cleveland premiere.

Langrishe, Go Down

Wednesday, June 25, 7:00.

Friday, June 27, 7:00.

(Britain, 1978, color, Beta SP, 105 min.) directed by David Jones. A jaded German scholar (Jeremy Irons) living in the Dublin countryside during the 1930s falls in love with an Anglo-Irish spinster (Judi Dench) in this superbly acted 1970s telefilm with a script by Harold Pinter (who also co-stars). Cleveland premiere.

Vinyl

Wednesday, July 2, 7:00.

(Canada, 2000, color, Beta SP, 110 min.) directed by Alan Zweig. This alternately funny and pathetic portrait of obsessive record collectors (including Cleveland's Harvey Pekar) is as much diary as documentary. Filmmaker Alan Zweig confesses his own vinyl habit while musing about the odd lifestyle. Meet Zweig in person at the screening, and Pekar, if his schedule allows.

American Mullet

Wednesday, July 9, 7:00.

Friday, July 11, 7:00.

(USA, 2002, color, Beta SP, 52 min.) directed by Jennifer Arnold. What's the deal with that short-in-front, long-in-back hairstyle so favored by bikers, country music fans, hockey players, and lesbians? In this new documentary, 50 very different wearers of the mullet talk about their much-disparaged hairdo. Cleveland premiere. Preceded by Jeff Krulik and John Heyn's *Heavy Metal Parking Lot* (USA, 1986, 15 min.) filmed outside a 1986 Judas Priest concert.

SILENT FILM WITH LIVE MUSIC

Dennis James accompanies *Girl Shy*

Friday, August 8, 7:30.

(USA, 1924, b&w, 35mm, 80 min.) directed by Fred C. Newmeyer and Sam Taylor, with Harold Lloyd. Organist Dennis James, one of America's foremost silent film accompanists, returns to the museum to enhance a terrific comedy starring Harold Lloyd, the silent era's third great clown, after Charlie Chaplin and Buster Keaton. Lloyd plays a tailor's apprentice who, though petrified of women, writes a book titled *The Secrets of Love Making*. But when his beloved is about to marry a bigamist, he springs into action and the result is perhaps the silent screen's most frantic and hilarious race-to-the-rescue. Newly restored 35mm print from the Harold Lloyd Trust. Special admission \$12; CMA members \$10; students, seniors 65 & over, and kids 12 & under \$6. No passes or vouchers accepted.



Judi Dench and Jeremy Irons in *Langrishe, Go Down*



How's Your News?

Right: The Chubbchubbs, part of a program of short films showing August 20 and 22.

Étoiles: Dancers of the Paris Opera Ballet

Wednesday, July 16, 7:00.

Friday, July 18, 7:00.

(France, 2002, color, subtitles, 35mm, 100 min.) directed by Nils Tavernier. The rigors of ballet dancers' lives—insularity, fierce competition, punishing physical pain—are memorably detailed in this backstage look at a major French company once led by Rudolf Nureyev. Cleveland premiere.

Dinner Rush

Wednesday, July 23, 7:00.

Friday, July 25, 7:00.

(USA, 2000, color, 35mm, 100 min.) directed by Bob Giraldi, with



Étoiles

Danny Aiello, Vivian Wu, Sandra Bernhard, and Summer Phoenix. Gangsters, a celebrity chef, a fearsome food critic, a stuffy art dealer, and others come together for a memorable night at a Tribeca Italian eatery in this acclaimed independent film. "A mouth-watering display of talent" —*The New York Times*. Rated R. Cleveland theatrical premiere. Screening courtesy of New Line Cinema and Access Motion Picture Group.



Hell's Highway

Wednesday, July 30, 7:00.

Friday, August 1, 7:00.

(USA, 2002, color/b&w, Beta SP, 90 min.) directed by Bret Wood. The history of the highway safety film—a genre that originated and flourished in Mansfield, Ohio, from the '50s through the '70s—is chronicled in this documentary that's not for the squeamish. John Domer, one of the filmmakers interviewed in the movie, appears in person Wednesday night only. No one under 16 admitted! Both hands on the wheel. Cleveland premiere.

Igor and Svetlana

Wednesday, August 6, 7:00.

(USA, 2002, color, Beta SP, 31 min.) co-directed by Victoria Uris and John Giffin. International ballroom dance champions Igor and Svetlana Iskhakov, who were born in Russia but now live in Columbus, are profiled in this new dance documentary by Ohio filmmaker Victoria Uris. Uris, who teaches videodance at OSU and whose films have been shown at festivals and on television since 1989, will attend the screening along with co-director John Giffin and, schedule permitting, the Iskhakovs themselves. Cleveland premiere.

Russian Ark

Wednesday, August 13, 7:00.

Friday, August 15, 7:00.

(Russia/Germany, 2002, color, 35mm, 96 min.) directed by Alexander Sokurov. Three hundred years of Russian history are condensed into one continuous 90-

minute shot through 33 rooms and corridors and around 2,000 costumed extras in St. Petersburg's Hermitage Museum (formerly the czar's Winter Palace) in this unprecedented art film.

2003 Oscar-Nominated Shorts

Wednesday, August 20, 7:00.

Friday, August 22, 7:00.

(Various countries, 2002, color, some subtitles, 35mm) Various directors. A rare opportunity to see nine of the movies nominated for Oscars this year in the categories of Best Animated Short Subject and Best Live-Action Short Subject! The films come from eight countries and include the two Oscar winners, Eric Armstrong's animated *The Chubbchubbs* and Martin Strange-Hansen's live-action *This Charming Man*.

Reverend Billy & the Church of Stop Shopping

Wednesday, August 27, 7:00.

Friday, August 29, 7:00.

(Germany/USA/Spain, 2002, color, subtitles, DVD, 60 min.) directed by Dietmar Post, with Bill Talen. Actor, performance artist, and activist Bill Talen—a.k.a. "Reverend Billy"—engages in anti-globalization street theater in Starbucks, Disney stores, etc. Followed by a taped 30-minute interview with Talen. "The most hilarious and pointed political theatre in New York" —*The New York Times*. Cleveland premiere. Presented with the support of 20,000 Leagues Under the Industry.



Concerts and Recitals

Organ Recital

Wednesday, June 11, 7:30.
Karel Paukert

Thierry Escaich, organ

Wednesday, June 25, 7:30.
Hear all 4,000+ pipes of the
McMyler Memorial Organ in
Gartner Auditorium as the French
organ-wonder offers a perfect sum-
mer program of works by Handel,



Thierry Escaich,
Wednesday,
June 25

Franck, Tournemire, and Duruflé
as well as free improvisation on a
popular theme.

James Higdon, organ

Wednesday, July 2, 7:30.
The University of Kansas professor
offers a recital of works by Alain
and Escaich, as well as a multi-
media presentation of selected
movements from Messaien's
Méditations.

Daniel Shapiro, piano

Wednesday, July 30, 7:30.
The Cleveland Institute of Music
professor plays works by Schubert
(Impromptu in F minor, Op. 142,
No. 1); Mozart (Sonata in B-flat
Major, K. 333); and Beethoven
(Thirty-three Variations on a Waltz
by Diabelli, Op. 120).

The Encore School for Strings Intensive Quartet Program

Thursday, July 31, 2:00.
Under the direction of the Cavani
String Quartet, young artists from
the Encore offer Beethoven's Op.
18 String Quartets.

Lyric Opera Cleveland Artist Apprentice Showcase

Wednesday, August 6, 7:30.
See and hear nine artist appren-
tices in a myriad of scenes from
opera and musical theater. Hear
future stars before they arrive at
the Metropolitan Opera and experi-
ence the voices of tomorrow today.
Purchase tickets directly from
Lyric Opera by calling 216-685-
5982.

Van-Biran Duo

Wednesday, August 20, 7:30.
Vietnam meets Israel in this
dynamic piano duo. Works by
Mozart, Lutosłowski, Brahms,
and Rachmoninoff.

Organ Recital

Wednesday, August 27, 7:30.
Karel Paukert and guest musicians
perform works by Bach, Erb, and
others.

The Sound of Art: Talks and Music

6:30 in the gallery, followed by a
lute recital in the interior garden
court. A gallery talk preceding the
concert introduces the audience to
the featured masterpiece. The
musical program will include
repertoire closely tied to the
cultural milieu of the artist or to
shared patronage.

Age of Rembrandt and Hals

Wednesday, June 18, 6:30.
Talk by Mary Woodward followed
by lute music with Kenneth Bé.

Age of the Chambord Tapestries

Wednesday, July 16, 6:30.
Talk by Saundy Stemen followed by
lute music with Kenneth Bé.



Kenneth Bé



Detail of Yanagi Miwa's photographic diptych, Elevator Girl House 1F, from 1997 (National Museum of Modern Art, Kyoto)



Gallery Talks

1:30 daily, Saturdays and Sundays at 3:00, Wednesday and Friday evenings at 6:00, and Tuesdays at 10:30 while children's museum art classes are in session. Meet in the main lobby. During the summer, most gallery talks are general museum highlights tours, excepting the thematic tours described here.

It's a Small World After All: Children in Art

Wednesday, June 4, 6:00 and Tuesday, July 8, 10:30.
Nancy Mino, docent

We're Proud to Be Americans: 18th- and 19th-Century American Art

Tuesday, June 24, 10:30.
Joan Fletcher, docent

History of Japanese Photography

Wednesday, June 25, 6:30 and Sunday, July 13, 2:30.
Seema Rao

Harry, Aslan, Frodo—Let's Go

Tuesday, July 1, 10:30.
Joyce Hackbarth, docent

Portraits: More Than a Pretty Face

Wednesday, July 2, 6:00.
Peter Dobbins, docent

ART ENCOUNTER LECTURE SERIES

Series tickets \$50, CMA members \$30; tickets for individual lectures from the series \$25, CMA members \$15 (for three sessions; *Going for Baroque* is four sessions and has a higher fee as noted). Call the Ticket Center at 216-421-7350 or 1-888-CMA-0033.

Going for Baroque: From Caravaggio to Vermeer

Four Thursdays, June 5–26, 10:00–12:00.
Michael Weil, CWRU doctoral candidate, explores the dynamic and multifaceted art of 17th-century Europe.
\$60, CMA members \$40.

Introduction to the Art of Japan

Three Thursdays, June 12–26, 2:30–3:30.
June 12 *Early Japan to the Beginnings of Buddhism*
June 19 *The Flourish of Japanese Buddhist Culture*
June 26 *The Floating World and Later Arts*
Seema Rao, coordinator of special education programs, offers an overview of Japanese art from the introduction of Buddhism to the Edo period, featuring works from the CMA collection.

A History of Indian Sculpture

Wednesday, July 9, 1:30.
Jean Graves

Tales of India

Friday, July 11, 7:00.
Jean Graves

Lifestyles of the Rich and Famous

Tuesday, July 15, 10:30.
Anne Berk, docent

Fashionable Steel: Armor as Fashion

Tuesday, July 22, 10:30.
Karen Bourquin, docent

A Harry Potter Tour: Mythological Creatures

Sunday, June 29, 1:30 and Friday, July 18, 6:00.
Seema Rao

Shall We Dance?

Wednesday, August 6, 6:00.
Maya Hercbergs, docent

The Gesture in Indian Art

Sunday, August 10, 1:30.
Jean Graves

Aernout Mik

Sunday, August 17, 1:30 and Wednesday the 27th at 6:30.
Karen Levinsky

History of Japanese Photography

Three Thursdays, July 3–17, 2:30–3:30.
Tom Hinson, curator of photography, contextualizes the groundbreaking special exhibition *The History of Japanese Photography*.

The Art of Chinese Technology

Three Wednesdays, July 16–30, 6:30–8:00.
July 16 *Ringing True: Chinese Bronzes*
July 23 *Ringing White: Chinese Porcelain*
July 30 *Spinning Gold: Chinese Silk*
Marjorie Williams, division director, Education and Public Programs

Coming in September: A World of Great Art

Ten Saturdays, September 20–November 22, 10:30–12:00.
European art from ancient Greece to 1850. \$150, CMA members \$100. Call the Ticket Center to reserve.

Special Lecture

The Wisdom of Manjusri

Wednesday, June 25, 5:00.
Khenpo Tsewang Gyatso Rinpoche, spiritual director of Palyul Changchub Dargyeling, Chagrin Falls. Limited seating; reserve through the Ticket Center.

AIA Lecture Videos

Living on the Edge of the Ancient World: Desert Islands of the Aegean

Wednesdays, June 4 and July 23, 5:00.
P. Nick Kardulias, College of Wooster

Ancient Cities of the Indus Valley (Pakistan/Western India)

Wednesdays, June 11 and July 30, 5:00.
Jonathan Mark Kenoyer, University of Wisconsin, Madison

The Greeks in Sicily

Wednesdays, June 18 and August 6, 5:00.
Jenifer Neils, Case Western Reserve University

Recent Discoveries in Maya Decipherment

Wednesdays, June 25 and August 13, 5:00.
Philip Wanyerka, Cleveland State University

Excavating Cerén: A Maya "Pompeii" in El Salvador

Wednesdays, July 2 and August 20, 5:00.

Payson Sheets, University of Colorado

Copan: Still Revealing Surprises

Wednesdays, July 9 and August 27, 5:00.

Franny Taft, Cleveland Institute of Art

Ancient Egyptian Mines and Quarries

Wednesday, July 16, 5:00.
James A. Harrell, University of Toledo



HANDS-ON ART



Except where noted, register for classes through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. Classes are offered pending sufficient registration.

Summer Museum Art Classes

Tuesdays/Thursdays, June 24–July 24, or Saturdays, June 28–July 26, morning or afternoon sessions. Family members enjoy a discount (see flyer mailed in April or get one in the north lobby for complete info). Call the Ticket Center.

MUSEUM STORES SUMMER SPECIAL



The Art of Summer Cooking

The adorable rooster, hen, and chicks reproduced on this apron and cotton towel will add the perfect combination of color and whimsy to your summer gatherings. Members receive 25% off these items during the summer months.

No further discounts apply.

To see more CMA products, please visit our online store at www.clevelandart.org.

Free Family Sunday Workshops

Sundays, June 22, July 30, and August 17, 1:30–4:30.

Free hands-on workshops designed for the entire family run 2:00–4:30; preceded by a family highlights tour at 1:30.

Summer Safari

Sunday, June 22. Partner: Cleveland Metroparks Zoo

Go van Gogh!

Sunday, July 30. Partner: Cleveland Botanical Garden

Day of Knights

Sunday, August 17.

Hands-on Art for Families

Summer Family Classes

Four Saturdays, August 2–23. \$60 for parent/grandparent and child; \$30 for additional child. Call 216-707-2181 to register.

Many Ways of Seeing

Adult with child age 5–7, 10:00–11:30.

Working together on studio experiments follows gallery explorations, with hands and eyes learning styles and techniques from Impressionist to Asian ink paintings.

Understanding Architecture

Inside and Outside the Box

Adult with child age 8–12, 1:30–3:00.

Beginning with the existing CMA building, the class explores the buildings of University Circle. Informal instruction in drawing, watercolor, and oil crayons will help develop creativity and sense of space.

Circle Sampler Camp

This weeklong, all-day camp allows students to sample ten University Circle institutions. Choose from four sessions: Students entering grades 1–3, week of June 16 or June 23; for grades 4–6, week of July 21 or July 28. Call the Cleveland Museum of Natural History at 216-231-4600, ext. 214 for fees and information.

Theater Arts Camp

The eighth annual two-week Theater Arts Camp is open to children 8–14 with or without disabilities. Working at the museum and the Dancing Wheels dance studio, participants develop an original play and then perform it in Gartner Auditorium. Classes are under the direction of Barbara Allegra Verlezza and Sabatino Verlezza. The camp runs 10:00–1:00 weekdays, July 21–August 2. The free public performance is on Saturday, August 2 at 1:00 with a guest appearance by Dancing Wheels. Workshop participation fee is \$300 (10% discount for museum members; some financial assistance is available). Advance registration required. Call 216-432-0306.

In collaboration with Professional Flair/Dancing Wheels, Ohio Arts Council, City of Cleveland, Invacare Corp., Martha Holden Jennings, Toyota Foundation, National Endowment for the Arts, Nord Family Foundation, The Cleveland Browns Foundation, Christopher Reeve Paralysis Foundation, Nordson Foundation, and Harry K. and Emma R. Fox Foundation.

Adult Studios



Don Eddy's *New Shoes for H*, from 1973–74, is in gallery 239 (acrylic on canvas, Purchased with a grant from the NEA and matched by gifts from members of the Cleveland Society for Contemporary Art 1974.53).

Contact the Ticket Center to register at 216-421-7350. Limit 15 per class.

All-day Drawing Workshop
Saturdays, June 21, June 28, August 16, and August 23, 10:30–4:00.

Intensive class for beginners to advanced. \$80, CMA members \$40.

Summer Views: Oil Painting in the Outdoors

Four Wednesdays, June 25–July 16, 6:00–8:30.

This smaller version of the well-attended late summer class offers students the opportunity to paint museum garden views in oil. Learn to balance color, pattern, and contrast while achieving form and perspective. Susan Grey-Bé, instructor. \$80, CMA members \$40; supplies not included.

Color Studies in the Galleries

Six Wednesdays, July 9–August 13, 6:00–8:30.

Use colored pencils to render some of the masterpieces in the galleries. Arielle Levine, instructor. \$140, CMA members \$100.

Art and Architecture Studio for Adults

Four Wednesdays, August 6–27, 10:00–11:30.

Enjoy this relaxed drawing and painting class, working outdoors in the shaded gardens and courtyards to capture glimpses of buildings and fountains. Beginners are welcome. Sue Kaesgen, instructor. \$40.

Printmaking in Relief

Four Wednesdays, August 20–September 10, 1:30–4:00. Kate Hoffmeyer, instructor.

Four Wednesdays, August 20–September 10, 6:00–8:30. Saundy Stemen, instructor.

Four sessions each on Wednesday afternoons or evenings explore a variety of printmaking processes, including monoprints, linoleum cuts, and plexiglass etching.

Subject matter based on works in the museum collection. \$120, CMA members \$85; fee includes partial supplies, tools, ink, and some paper.

Seasonscape: Oil Painting in the Outdoors

Eight Fridays, August 22–October 10, 10:00–12:30 or 6:00–8:30.

Paint museum garden views in oil. Learn to balance color, pattern, and contrast while achieving form and perspective. Susan Grey-Bé, instructor. \$150, CMA members \$75; \$75 supplies fee.

PERSONAL FAVORITE

“Ever since I was a little girl, I wanted those shoes,” says Shannon Masterson, head of education programs, describing Don Eddy’s *New Shoes for H*. “I would daydream about who those shoes were painted for, so when I learned a bit more about the serious art historical side, it was almost disappointing.

“People always stop and look at it because it looks photorealistic, but this couldn’t actually happen in real space and real time.” Indeed, Eddy created the painting by combining images from multiple photographs. “The foreground and background, reflected and re-reflected, are all in sharp focus. In reality, there is no way that your eye would be able to focus on three planes all at once.

“I especially like that it’s displayed in this gallery full of nonobjective pieces, because that encourages you to look at it in a

nonobjective way. You begin to see that it’s really an abstract painting made up of identifiable images. The way it’s painted is striking. You can see the pencil marks and the texture of the canvas; you can see the process. It’s all about the interplay of color and shapes, and Eddy uses acrylic applied in very thin washes, so the paint appears translucent.

“Even though the ‘H’ that Eddy refers to in the title ended up being Henri Matisse and Hans Hoffman, in my mind those shoes will always belong to me!”



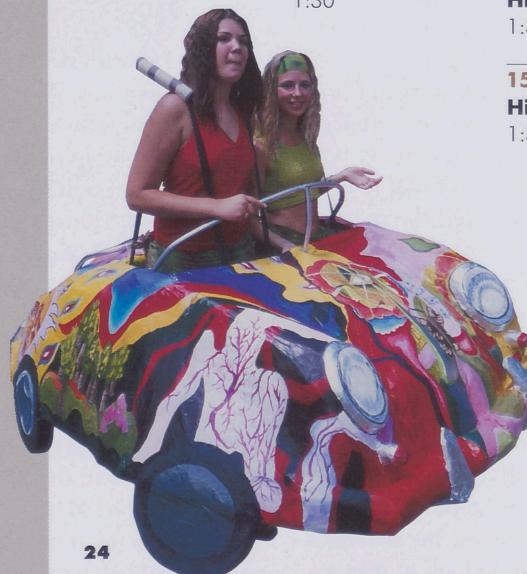


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22	23	24	25	26	27	28
29	30					

Curatorial consultation for members is offered the first Thursday of each month; call for an appointment.

Right: Pete Docter and friends, Sunday, June 1

- Tickets required
- Admission charge
- Reservation required
- Parade-related event; fees vary



1 Sunday Highlights Tours

1:30 and 3:00
Basic Parade Workshop 1:30–4:30 **P**
Special Film Event 2:00 Behind the Scenes at Pixar with Pete Docter **S**

3 Tuesday Highlights Tour

4 Wednesday Highlights Tour

1:30
AIA Video 5:00 Living on the Edge of the Ancient World: Desert Islands of the Aegean
Courtyard Music 5:30–8:30 Cliff Habian (jazz)
Gallery Talk 6:00 It's a Small World After All: Children in Art
Guest Lecture 6:30 History of Japanese Photography. Ann Tucker
Film 7:00 The Ballad of Bering Strait **S**

5 Thursday Art Encounter Series Begins

10:00 Going for Baroque **R S**
Highlights Tour 1:30

6 Friday Highlights Tours

1:30 and 6:00
Courtyard Music 5:30–8:30 Ernie Krivda (swing)
Basic Parade Workshop 6:00–9:00 **P**
Film 7:00 The Ballad of Bering Strait **S**
Carnevale Concert 7:30 The Joaquin "El Grilo" Dance Company (free gallery talk 6:30) **S**

7 Saturday Special Parade Workshop

10:00–12:30 **Batik P**
Special Parade Workshop 10:00–12:30 **Stiltdancing (novice) P**
Basic Parade Workshop 1:30–4:30 **P**
Special Parade Workshop 1:30–4:30 **Stiltdancing (advanced) P**
Highlights Tour 3:00

8 Sunday Highlights Tours

1:30 and 3:00
Basic Parade Workshop 1:30–4:30 **P**

10 Tuesday Highlights Tour

1:30

11 Wednesday Highlights Tours

1:30 and 6:00
AIA Video 5:00 Ancient Cities of the Indus Valley (Pakistan/Western India)
Courtyard Music 5:30–8:30 Blue Lunch (jump blues and swing)
Film 7:00 How's Your News? **S**
Organ Recital 7:30 Karel Paukert

12 Thursday Highlights Tour

1:30
Art Encounter Series Begins 2:30 Introduction to the Art of Japan **R S**

13 Friday Highlights Tours

1:30 and 6:00
Courtyard Music 5:30–8:30 Kingbees (jazz)
Film 7:00 How's Your News? **S**
Carnevale Concert 7:30 Danse Orientale: The Anahid Sofian Dance Company (free gallery talk 6:30) **S**

14 Saturday Parade the Circle Celebration

11:00–4:00, parade at noon **P**
Highlights Tour 1:30

15 Sunday Highlights Tours

1:30 and 3:00

17 Tuesday Highlights Tour

1:30

18 Wednesday Highlights Tour

1:30
AIA Video 5:00 The Greeks in Sicily
Courtyard Music 5:30–8:30 Susan Hesse Quartet (jazz)
Gallery Talk 6:30 The Age of Rembrandt and Franz Hals

19 Thursday Highlights Tour

1:30
Art Express 2:00–4:30 Summer Safari

20 Friday Highlights Tours

1:30 and 6:00
Courtyard Music 5:30–8:30 Vince Robinson and the Jazz Poets (jazz and poetry)

21 Saturday All-day Drawing Workshop

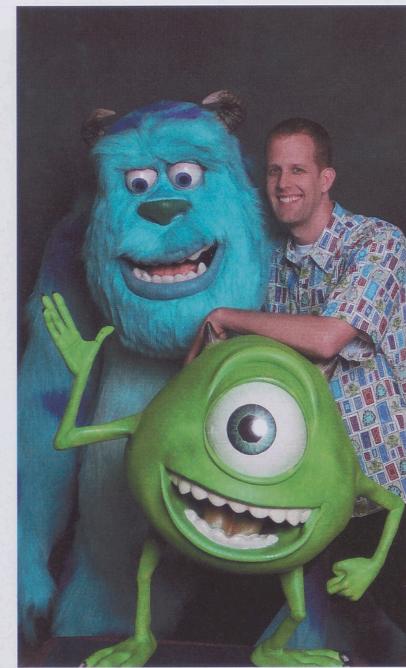
10:30–4:00 **R S**
Highlights Tours 1:30 and 3:00

22 Sunday Highlights Tours

1:30 and 3:00

23 Monday Family Express

2:00–4:30



Courtesy Pixar

24 Tuesday Gallery Talk

10:30 18th- and 19th-Century American Art
Highlights Tour 1:30
Carnevale Concert 7:30 Dee Dee Bridgewater: The Kurt Weill Songbook (free gallery talk 6:30) **S**

25 Wednesday Highlights Tour

1:30
Lecture 5:00 The Wisdom of Manjusri **R**

AIA Video 5:00 Recent Discoveries in Maya Decipherment

26 Thursday Highlights Tour

1:30 and 3:00

27 Friday Highlights Tours

1:30 and 6:00
Courtyard Music 5:30–8:30 Roberto Ocasio (Latin jazz)

Film 7:00 Langrishe, Go Down **S**

28 Saturday All-day Drawing Workshop

10:30–4:00 **R S**
Highlights Tour 1:30 and 3:00

29 Sunday Gallery Talk

1:30 A Harry Potter Tour of the Museum: Mythological Creatures

Highlights Tour

3:00

Film 7:00 Langrishe, Go Down **S**

Recital 7:30 Thierry Escaich, organ



JULY

S	M	T	W	T	F	S
	1	2	3	4	5	
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

Curatorial consultation for members is offered the first Thursday of each month; call for an appointment.

T Tickets required
216-421-7350

S Admission charge

R Reservation required

Top right: Sierra Maestra, Friday, July 11
Below: American Mullet shows Wednesday, July 9 and Friday the 11th.



1 Tuesday

Gallery Talk

10:30 Harry, Aslan, Frodo—Let's Go
Highlights Tour
1:30

2 Wednesday

Highlights Tour

1:30
AIA Video 5:00
Excavating Cerén: A Maya "Pompeii" in El Salvador
Courtyard Music
5:30-8:30 Mr. Downchild (blues)
Gallery Talk 6:00
Portraits: More Than a Pretty Face
Film 7:00 Vinyl \$
Recital 7:30 James Higdon, organ

3 Thursday

Highlights Tour

1:30
Art Encounter
Lecture 2:30 History of Japanese Photography R \$

4 Friday

Museum closed for Independence Day

5 Saturday

Highlights Tours

1:30 and 3:00
6 Sunday
Highlights Tours
1:30 and 3:00
Guest Lecture
6:30 Looking at Contemporary Japanese Photography. Hitomi Iwasaki
Dance Workshop
6:30 Introduction to Bharatnatyam
Gallery Talk 7:00 Tales of India
Film 7:00 American Mullet \$
Carnevale Concert 7:30 Sierra Maestra: Music from Cuba \$

12 Saturday

Highlights Tours

1:30 and 3:00
Guest Lecture
6:30 Chola Bronzes. Vidya Dehejia

13 Sunday

Highlights Tours

1:30 and 3:00
Gallery Talk 2:30 History of Japanese Photography

8 Tuesday

Gallery Talk

10:30 It's a Small World After All: Children in Art
Highlights Tour
1:30

9 Wednesday

Highlights Tours

1:30 and 6:00
Gallery Talk 1:30 A History of Indian Sculpture
AIA Video 5:00 Copan: Still Revealing Surprises
Courtyard Music
5:30-8:30 dbc (folk funk)
Adult Studio
Begins 6:00-8:30 Color Studies R \$
Film 7:00 American Mullet \$

10 Thursday

Highlights Tour

1:30

11 Friday

Highlights Tours

1:30 and 6:00
Courtyard Music
5:30-8:30 Trisha O'Brien (jazz)
Guest Lecture
6:30 Looking at Contemporary Japanese Photography. Hitomi Iwasaki
Dance Workshop
6:30 Introduction to Bharatnatyam
Gallery Talk 7:00 Tales of India
Film 7:00 American Mullet \$
Carnevale Concert 7:30 Sierra Maestra: Music from Cuba \$

17 Thursday

Highlights Tour

1:30
Family Express
2:00-4:30 Go van Gogh!



15 Tuesday

Gallery Talk

10:30 Lifestyles of the Rich and Famous
Highlights Tour
1:30

16 Wednesday

Highlights Tour

1:30
AIA Video 5:00 Ancient Egyptian Mines and Quarries
Courtyard Music
5:30-8:30 Mike Petrone (jazz)
Art Encounter
Series Begins
6:30 The Art of Chinese Technology R \$
Gallery Talk 6:30 The Age of the Chamont Tapestries

18 Friday

Highlights Tour

1:30

19 Saturday

Highlights Tours

1:30 and 3:00

20 Sunday

Highlights Tours

1:30 and 3:00

21 Monday

Family Mini-Highlights Tour

1:30

22 Tuesday

Gallery Talk

10:30 Armor as Fashion

23 Wednesday

Highlights Tours

1:30 and 6:00

24 Thursday

Highlights Tour

1:30

25 Friday

Highlights Tours

1:30 and 6:00

26 Saturday

Highlights Tours

1:30 and 3:00

27 Sunday

Highlights Tours

1:30 and 3:00

28 Monday

Lecture

2:00

29 Tuesday

Highlights Tour

1:30

30 Wednesday

Highlights Tours

1:30 and 6:00

31 Thursday

Highlights Tour

1:30

32 Friday

Concert

2:00

33 Saturday

Encore School for Strings

1:30



AUGUST

S	M	T	W	T	F	S
	1	2				
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

Curatorial consultation for members is offered the first Thursday of each month; call for an appointment.



Ensemble Avantango, Friday, August 29

T Tickets required
216-421-7350

\$ Admission charge

R Reservation required



Ohio Arts Council
A STATE AGENCY
THAT SUPPORTS PUBLIC
PROGRAMS IN THE ARTS

2 Saturday
Summer Family Class Begins

10:00-11:30 Many Ways of Seeing **R \$**

Theater Arts Camp Performance 1:00

Summer Family Class Begins

1:30-3:00

Understanding Architecture **R \$**

Highlights Tours 1:30 and 3:00

3 Sunday
Highlights Tours

1:30 and 3:00

5 Tuesday
Highlights Tour

1:30

7 Thursday
Highlights Tour

1:30

8 Friday
Highlights Tours

1:30 and 6:00

Courtyard Music

5:30-8:30 Charged Particles (jazz fusion)

Guest Lecture

6:30 Poetry and Performance in the South Indian Temple. Indira Peterson

Silent Film with Live Music 7:30

Dennis James accompanies

Girl Shy **\$**



1 Friday
Highlights Tours

1:30 and 6:00

Courtyard Music

5:30-8:30 Ed Michaels (jazz)

Guest Lecture

6:30 Shiva Nataraja: Shifting Meanings and Contexts

Film 7:00 Hell's

Highway **\$**

Carnevale Concert

7:30 Solas: Music of Ireland **\$**

6 Wednesday
Adult Studio begins 10:00-

11:30 Art and Architecture **R \$**

Highlights Tour

1:30

AIA Video 5:00

The Greeks in Sicily

Courtyard Music

5:30-8:30 Eddie

Bacchus (jazz)

Gallery Talk 6:00

Shall We Dance?

Film 7:00 Igor and

Svetlana **\$**

Concert 7:30 Lyric

Opera Apprentice

Showcase

9 Saturday
Highlights Tours

1:30 and 3:00

10 Sunday
Festival 12:00-

4:30 India Celebration Festival

Gallery Talk 1:30

The Gesture in

Indian Art

Highlights Tour

3:00

12 Tuesday
Highlights Tour

1:30

13 Wednesday
Highlights Tours

1:30 and 6:00

AIA Video 5:00

Recent Discoveries

in Maya

Decipherment

Courtyard Music

5:30-8:30 Reuben's

Train (bluegrass)

Presentation

6:30 Dancing

Sculptures

Film 7:00 Russian

Ark **\$**

14 Thursday
Highlights Tour

1:30

15 Friday
Highlights Tours

1:30 and 6:00

Courtyard Music

5:30-8:30 New

Harp Experience

(jazz)

Film 7:00 Russian

Ark **\$**

16 Saturday
All-day Drawing Workshop

10:30-4:00 **R \$**

Highlights Tours

1:30 and 3:00

17 Sunday
Highlights Tours

1:30 and 3:00

18 Monday
Adult Studio

Begins 10:00-12:30

Seasonscape **R \$**

Highlights Tours

1:30 and 6:00

Courtyard Music

5:30-8:30 The

Mercurys (jump

blues/rock)

Adult Studio

Begins 6:00-8:30

Seasonscape **R \$**

Film 7:00 2003

Oscar-Nominated

Shorts **\$**

Carnevale Concert

7:30 The Blind

Boys of Alabama

(free gallery talk

6:30) **\$**

19 Tuesday
Highlights Tour

1:30

20 Wednesday
Adult Studio

Begins 1:30-4:00

Printmaking in

Relief **R \$**

Highlights Tours

1:30 and 6:00

AIA Video 5:00

Excavating Ceren: A

Maya "Pompeii" in El

Salvador

Courtyard Music

5:30-8:30 Doug

Wood (smooth jazz)

Adult Studio

Begins 6:00-8:30

Printmaking in

Relief **R \$**

Guest Lecture

6:30 Indian

Temples. Masumi

Hayashi

Film 7:00 2003

Oscar-Nominated

Shorts **\$**

Concert 7:30

Cuong Van and Dror

Biran, duo piano

21 Thursday
Highlights Tour

1:30

22 Friday
Adult Studio

Begins 10:00-12:30

Seasonscape **R \$**

Highlights Tours

1:30 and 6:00

Courtyard Music

5:30-8:30 The

Pillbugs (psychedelic

rock)

Gallery Talk 6:30

Aernout Mik

Presentation

6:30 Dancing

Sculptures

Film 7:00 Reverend

Billy & the Church of

Stop Shopping **\$**

Concert 7:30 Karel

Paukert and friends

23 Saturday
All-day Drawing Workshop

10:30-4:00 **R \$**

Highlights Tours

1:30 and 3:00

Courtyard Music

5:30-8:30 Night-

hawk (jazz)

Film 7:00 Reverend

Billy & the Church of

Stop Shopping **\$**

Carnevale Concert

7:30 Tango

Night: Ensemble

Avantango **\$**

24 Sunday
Highlights Tours

1:30 and 3:00

25 Tuesday
Highlights Tour

1:30

26 Wednesday
Highlights Tours

1:30 and 3:00

27 Thursday
Highlights Tours

1:30 and 6:00

AIA Video 5:00

Copan: Still Revealing

Surprises

Courtyard Music

5:30-8:30 The

Pillbugs (psychedelic

rock)

28 Friday
Highlights Tours

1:30

29 Saturday
Highlights Tours

1:30 and 6:00

Courtyard Music

5:30-8:30 Night-

hawk (jazz)

Film 7:00 Reverend

Billy & the Church of

Stop Shopping **\$**

Concert 7:30 Karel

Paukert and friends

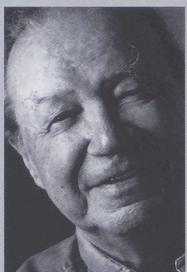
30 Saturday
Highlights Tours

1:30 and 3:00

31 Sunday
Highlights Tours

1:30 and 3:00

David E. Davis

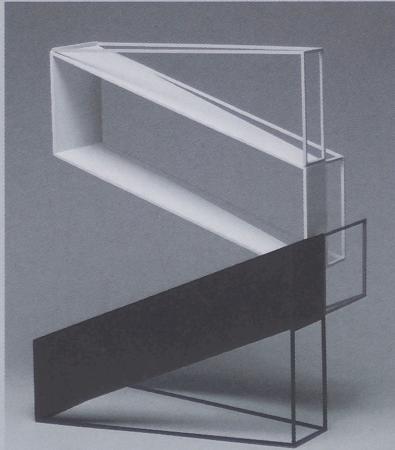


The Cleveland community lost one of its most prominent figures and a leading advocate of the arts with the passing of sculptor David E. Davis on November 13, 2002. To honor the memory of our friend, the Cleveland Museum of Art is pleased to participate in the citywide commemoration of David's life and work.

Entitled *Monumental Spirit: A Celebration of David E. Davis*, this series of exhibitions, lectures, forums, educational workshops, and demonstrations will be held in many sites throughout northeast Ohio from June 20 to July 27.

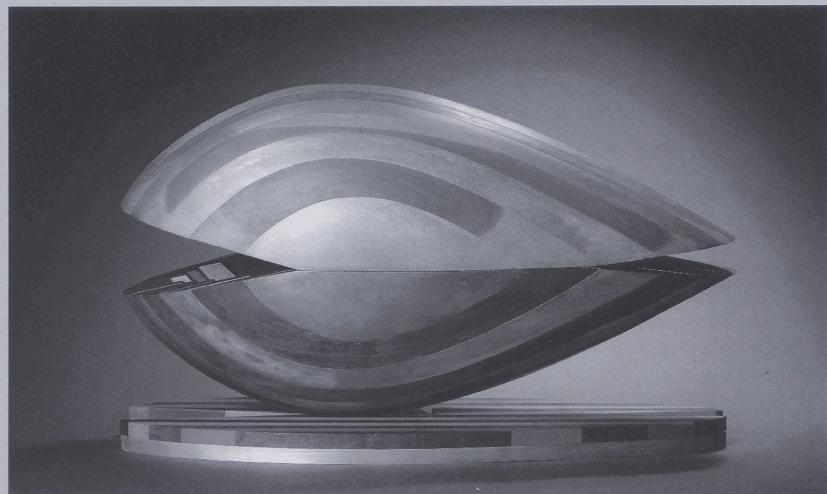
Left: *Inter-Rim*, 1983 (aluminum and steel, h. 101.6 cm, Wishing Well Fund 1983.184)

Right: *Growth Bands V*, 1971 (wood and aluminum, h. 70 cm, Gift of the artist 1997.24)



Celebrating the impact of David's life, *Monumental Spirit* will feature his work in the galleries of the Sculpture Center, Artists Archives of the Western Reserve, the Davis Gallery, the artist's studio, the Cleveland Institute of Art, and Cleveland State University. As part of its collaboration in this important event, the Cleveland Museum of Art will display two sculptures from its collection, *Growth Bands* and *Inter-Rim*. Installed near the museum's main entrance, these works, along with commemorative signage, will give visitors insight into David's career and provide information on the citywide celebration.

Born in Romania in 1920, David moved in 1934 with his family to Middletown, Ohio, to escape the rise of Nazism. After relocating



to Cleveland two years later, David won a full scholarship to the Cleveland School (now Institute) of Art in 1938. World War II interrupted his studies. After serving four years in the army, he attended the École des Beaux Arts in Paris before returning to Cleveland. David completed his degree at the Cleveland Institute in 1948 and later earned an M.A. at Case Western Reserve University in 1961.

David served as vice president for Cleveland-based American Greetings Corporation's Creative Department from 1948 to 1963, and as vice president of Electro-General Plastics from 1963 to 1967. In 1967, at the age of 47, he decided to dedicate himself full-time to sculpture, and set up his studio in a former gasoline station on Mayfield Road. Over the next three decades his work was featured in more than 19 solo exhibitions and countless group shows at such institutions as the Cleveland Museum of Art, the Akron Art Museum, the Butler Institute of American Art, and galleries and museums in New York, Chicago, Florida, and Romania.

In addition to his activities as an artist, David was deeply committed to education. In 1990, David and his wife, Bernice Saperstein Davis, co-founded the Sculpture Center, a resource and exhibition space, on Euclid Avenue at East

123rd Street in the former Gandola Brothers funerary monument studio and showroom. The Center's mission is to help young sculptors, promote public understanding of sculpture, and foster the preservation of outdoor sculpture in Ohio. In 1997, David and Bernice founded the Artist Archives of the Western Reserve on the same site.

Among David's accomplishments are a number of notable major public commissions in Ohio and Florida. Perhaps his most significant contribution to public sculpture is the memorial to David Berger, an athlete from Shaker Heights who died alongside ten other athletes and coaches in a terrorist attack at the 1972 Summer Olympic Games in Munich. Installed in front of the Jewish Community Center in Cleveland Heights, the site was declared a national memorial by Congress in 1980. That same year Davis was awarded the Cleveland Arts Prize.

For more information about the artist's life and career, or to learn more about *Monumental Spirit: A Celebration of David E. Davis*, please visit www.sculpturecenter.org or contact Lisa Winstel, director of development for the Sculpture Center, at 216-229-6527.

■ Jeffrey D. Grove, Associate Curator of Contemporary Art

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Wednesday and
Friday)

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\$8 maximum. Both
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Audio guide of the
collection. Free.

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Saturday, Sunday
10:00-5:00
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10:00-9:00
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(some holidays
excepted), July 4,
Thanksgiving,
December 25, and
January 1

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Closes one hour
before museum.
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Sunday brunch
11:00-2:30; reser-
vations recom-
mended. Call 216-
707-6890

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Image library by
appointment
(216-707-2545)

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1:30-4:45

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